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## PRINCIPAL ACCESSIONS

**LEGACY FROM WILLIAM R. SANDS.**—The Trustees have received by will of the late William R. Sands of New Hamburg, New York, a Fellow of the Museum since 1907, a legacy of \$10,000.

**GIFT OF SÈVRES PORCELAIN.**—In ceramics, thanks to Mrs. George Clinton Genêt, the European section has been greatly enriched by the gift of a remarkable tea set of old Sèvres. The pieces, twelve in number, are of the purest soft paste, and consist of a teapot, sugar bowl and cream pitcher, together with nine most representative cups and saucers. Decorated in the richest yet most tasteful manner at the hands of some of the most famous painters and gilders of the day, they range in date from the year 1776 to 1780, one of the best and most prolific periods of the factory.

The porcelain is given by Mrs. Genêt as a memorial to Edmond Charles Genêt, known as "Citizen Genêt," the French diplomatist and brother to Madame Campan, first lady of the bedchamber to Marie Antoinette. Genêt was appointed minister to the United States in 1793 and after his official duties were ended settled in the State of New York.

The tea set was purchased by Madame Campan and her two sisters who presented it to their mother. After the mother's death the service was sent to Citizen Genêt by Madame Campan.

G. C. P.

**EARLY ITALIAN PAINTINGS.**—An important example of early Florentine paint-

ing, *The Virgin and Child*, by Lorenzo Monaco, bought out of the income of the Rogers Fund, has been exhibited in the Room of Recent Accessions. It is painted on wood in tempera against a gold background and shows the Virgin seated on a cushion holding the Child on her knee, with small adoring angels, kneeling on clouds on either side.

Lorenzo Monaco was one of the most worthy painters of his time. His work was done in that transitional period in the old age of the Giottesque tradition represented by the Gaddi and their followers, before the advent of the Masaccio, Lippo Lippi, and Fra Angelico with the development of whom there is ground for supposing that Lorenzo had a share. Although of the older order, he was no mere follower of the sterile recipes current among the pupils of Agnolo Gaddi. Within the limits of his decorative intention his expression was highly individual. His dramatic instinct is revealed in many of his pictures. He has painted the Annunciation in which he shows how the shrinking Virgin was startled by the salutation of the angel, and in an incomparable drawing preserved in Berlin, he has depicted as has no one else, before or since, the eagerness of the Three Kings in their night journey over mysterious mountains.

Our picture is hieratic and allows of no such intensity as these. The Virgin is calm and almost expressionless, as are the adoring angels. Only the Child is more freely treated; his humanity is tentatively shown by the gesture of his right hand which reaches up to his mother's scarf. It is the same general arrangement that is found

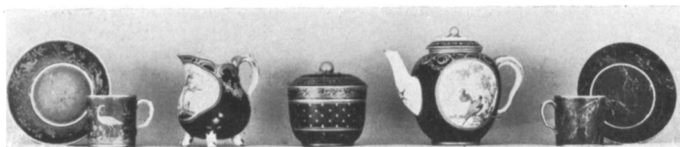
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with greater mastery in the central panel of the triptych in the Collegiata at Empoli.

The colors are chosen with skill. There are shades of blue, purple, drab, and rose in the scarf and robes. The Virgin's mantle is black and falls over her knees in sweeping,

arbitrary folds, making a silhouette of great beauty and distinction, a kind of beauty that is found only in the earlier times of our art development, or in arts like those of the Orient, where imitative representation has not been insisted on as it has with us.

B. B.



SÈVRES TEA SET, 1776-1780.

GIFT IN MEMORY OF EDWARD CHARLES GENÊT



MADONNA AND CHILD. BY LORENZO MONACO  
FLORENTINE SCHOOL, XV CENTURY